



2024 AP[®] 3-D Art and Design

Selected Works—Score 5



Work 1.1

Selected Works

Height: 28

Width: 26

Depth: 20

Idea(s):

2-Headed calves represent the over-breeding and over consumption of livestock.

Materials:

Ceramic, acrylic, chalk pastel, ink

Process(es):

Layering acrylic on top of the ceramic and dusting it with chalk pastel.



Work 1.2

Selected Works

Height: 28

Width: 26

Depth: 20

Idea(s):

2-Headed calves represent the over-breeding and over consumption of livestock.

Materials:

Ceramic, acrylic, chalk pastel, ink

Process(es):

Layering acrylic on top of the ceramic and dusting it with chalk pastel.



Work 2.1

Selected Works

Height: 16

Width: 12

Depth: 8

Idea(s):

Grecian style ceramic bust that looks as though it's been reclaimed by nature.

Materials: Ceramic, acrylic, moss

Process(es):

"Aging" the ceramic using a wash of acrylic paint. Adding moss and growth.



Work 2.2

Selected Works

Height: 16

Width: 12

Depth: 8

Idea(s):

Grecian style ceramic bust that looks as though it's been reclaimed by nature.

Materials: Ceramic, acrylic, moss

Process(es):

"Aging" the ceramic using a wash of acrylic paint. Adding moss and growth.



Work 3.1

Selected Works

Height: 16

Width: 20

Depth: 6

Idea(s):

Mimic the way different plants grow in layers. Symbolize the interconnection of nature.

Materials:

Grass, plants, twine, wire, paper-clay, ink, found object

Process(es):

Collecting plants from nature, weaving the plants into a tapestry, incorporating found objects.



Work 3.2

Selected Works

Height: 16

Width: 20

Depth: 6

Idea(s):

Mimic the way different plants grow in layers. Symbolize the interconnection of nature.

Materials:

Grass, plants, twine, wire, paper-clay, ink, found object

Process(es):

Collecting plants from nature, weaving the plants into a tapestry, incorporating found objects.



Work 4.1

Selected Works

Height: 33

Width: 67

Depth: 10

Idea(s):

A response to the ethics of pinned insects and using deceased animals for aesthetic purposes.

Materials:

Cardboard, fabric, acrylic, fibers, found object, wire.

Process(es):

Layering and arranging fabric pieces to create the moth, recycling found objects.



Work 4.2

Selected Works

Height: 33

Width: 67

Depth: 10

Idea(s):

A response to the ethics of pinned insects and using deceased animals for aesthetic purposes.

Materials:

Cardboard, fabric, acrylic, fibers, found object, wire.

Process(es):

Layering and arranging fabric pieces to create the moth, recycling found objects.



Work 5.1

Selected Works

Height: 20

Width: 8

Depth: 12

Idea(s):

Replicate a turkey vulture through sculptural ceramics.

Materials: Ceramic, acrylic

Process(es):

Slab-building the turkey vulture, finishing techniques using acrylic.



Work 5.2

Selected Works

Height: 20

Width: 8

Depth: 12

Idea(s):

Replicate a turkey vulture through sculptural ceramics.

Materials: Ceramic, acrylic

Process(es):

Slab-building the turkey vulture, finishing techniques using acrylic.

Scoring Criteria

Writing

Written evidence **identifies** materials, processes, and ideas.

Score Rationale

The written evidence identifies materials, processes, and ideas throughout the portfolio. For example, Work 1 identifies the idea that the “2-Headed calves represent the over-breeding and over-consumption of livestock.” Furthermore, the stated process of “Layering acrylic on top of the ceramic and dusting it with chalk pastel” explains how the materials are manipulated physically through the process. In each work, the accompanying information provides clear insight that corresponds with the visual evidence.

3-D Art and Design Skills

Visual evidence of advanced 3-D skills.

Each work shows visual evidence of advanced 3-D art and design skills. The “2-Headed calves” in Work 1, the “Grecian style ceramic bust” in Work 2, and the “turkey vulture” in Work 5 all display highly developed technical skill in the rendering of the subject matter in the detail necessary to effectively communicate the idea. There is a highly developed application of 3-D elements and principles such as form, proportion, repetition, movement, texture, and color. While it is apparent that the sculptural manipulation of clay is a strength, Works 3 and 4 demonstrate the willingness and ability to work in various mediums. In addition to the mixed-media approach, there is an intentional looseness that maintains visual balance, as well as a keen understanding of when it is advantageous compositionally to orient the sculpture as a relief.

Materials, Processes, and Ideas

Visual relationships among materials, processes, and ideas are **evident** and **demonstrate synthesis**.

The visual relationships among materials, processes, and ideas are evident and demonstrate synthesis. For example, clay as a material choice allows for the highly engaging and surrealistic rendering of the “2-Headed calves,” fitting to create a believable visual narrative. Whether it is interpreted that the life-sized calf heads are merging into one or splitting in two, either serves to illuminate the potential consequences of “over-breeding and over consumption of livestock.” Additionally, there is nuanced subtlety and sophisticated application of materials. For example, the eye that is shared between the 2 calves is intentionally warped, giving the appearance of movement and that something unnatural is taking place at the present moment. The textural quality of the fur, which also creates movement, is emphasized innovatively by applying chalk pastel on the most superficial surface. In Work 3, the

materials “Grass, plants, twine, wire, paper-clay, ink, found object” are woven together as “a tapestry” (process) which works to “Symbolize the interconnection of nature,” (idea), and the relationship achieves synthesis.